

THE CLASSICAL JOURNAL

PUBLISHED UNDER THE AUSPICES OF THE CLASSICAL
ASSOCIATION OF THE MIDDLE WEST AND SOUTH

MANAGING EDITORS

ARTHUR FAIRBANKS GORDON J. LAING

ASSOCIATE EDITORS

CAMPBELL BONNER ABRAM BROWN A. G. LAIRD
WALTER MILLER J. J. SCHLICHER

VOLUME III

1907-8

CHICAGO
The University of Chicago Press

2623

Published

November, December, 1907

January, February, March, April, May, June, 1908

Composed and Printed By
The University of Chicago Press
Chicago, Illinois, U. S. A.

THE CLASSICAL JOURNAL

VOLUME III

NOVEMBER 1907

NUMBER 1

Editorial

EDITORIAL BOARD OF THE JOURNAL

Some important changes have taken place in the editorial board of the *Journal*. Professor Arthur Fairbanks, who has been one of the managing editors from the beginning, has resigned. Professor Fairbanks was recently appointed director of the Museum of Fine Arts in Boston, and finds that the pressure of his new responsibilities makes it impossible for him to participate actively in the management of the publication. All members of the Association will realize how deeply the *Journal* is indebted to Professor Fairbanks, whose energy and scholarship have contributed so largely to its success. He is succeeded by Professor A. G. Laird, of the University of Wisconsin, formerly associate editor. Professor W. J. Battle, of the University of Texas, takes Professor Laird's place as associate editor, and Mr. Daniel W. Lothman, East High School, Cleveland, O., succeeds Mr. Abram Brown.

As a result of the arrangement made last spring between the Classical Association of the Middle West and South and the Classical Association of New England, the latter now co-operates in the work of the *Journal* and is represented by two associate editors: Professor Charles D. Adams of Dartmouth College and Mr. Clarence W. Gleason, Volkman School, Boston.

The *Journal* begins its third year with a circulation of 1,500.

THE STUDY OF ANCIENT HISTORY

In the numerous debates that take place on the question of the value of classical studies, and in the many articles dealing with the same theme that are perennially current, we have noticed that the

speakers or writers lay a great deal of emphasis on the importance of the knowledge of ancient history which the classical student is supposed to acquire. Far from insinuating that in this case classical men are inclined to profess with their lips without pushing their accomplishment further, we are tempted to ask: How much knowledge of ancient history does the average classical student acquire, and when does he acquire it? The only systematic course seems to be the one in the high school, and that, by reason of the fact that it includes a sketch of other ancient civilizations besides those of Greece and Rome, is necessarily brief. In the colleges and universities the subject is for the most part shamefully neglected. There are of course conspicuous exceptions, but in large numbers of institutions the study seems to fall between two stools: the department of history is prone to leave it to the classical department, while the members of the latter have a vague idea that the historical department will take care of it; and the result is that neither does anything for it except in a very perfunctory way.

To be sure, students acquire some rudimentary historical facts from every Latin or Greek author that they read. They get a vague idea of the general development of pre-Christian civilization, they pick up a few hazy notions about the most prominent historical characters and epoch-making movements; but information acquired in this incidental way is necessarily scattered and imperfect. The average student can hardly be expected to make a thorough investigation of every historical reference which occurs in the text of the author he is reading, nor will his instructor, unless it should happen that he has specialized in history, be able to give him much information of a comprehensive character, for in all probability the instructor's equipment in history has been built up on lines similar to those of the students sitting under him. The remedy for the situation is obvious. Systematic courses in Greek and Roman history should be offered regularly, and if not required should at any rate be strongly recommended to all candidates for the bachelor's and the doctor's degree who are specializing in the classics; and the experience of those institutions which have gone thoroughly into the question is that such courses are more effectively given by the classical than by the historical department.

CICERO AS A WIT

BY FRANCIS W. KELSEY
University of Michigan

An acquaintance even with the few orations of Cicero that are most commonly read and with the selections from his philosophical writings that generally have a place in advanced Latin courses will make it possible to understand the reason why, in modern as in ancient times, so high a rank has been assigned to him as a master of style. The reading of his letters strengthens our appreciation of his power over language, while at the same time it affords fascinating, if disconcerting, glimpses of his personality. Many of the letters are pervaded by a genial pleasantry, and there are flashes of humor, as well as biting sarcasm, in the speeches; but though we think of Cicero as an adept in the use of invective and in the subtle art of ingratiating, though his pre-eminence as a model of rotund expression is rarely challenged, men now-a-days do not often speak of him as a wit. Nevertheless, if we wish to picture to ourselves Cicero as he appeared to his contemporaries we must conceive of him not merely as a man of letters and of affairs with an extraordinary power of persuasion, but also as endowed with an acute sense of the ridiculous and a gift of repartee unequaled among Roman orators.

Quintilian records the view that Cicero was too much given to raising a laugh, both outside of court and in his speeches; but the professor of rhetoric freely acknowledges his own appreciation of the orator's wit. "In my opinion," he declares (vi. 3. 3), "whether I am judging rightly or whether I am led astray by too great love of the consummate master of eloquence, there was in him a marvelous vein of wit; for his ordinary conversation abounded in pleasantry, while in disputes and in examining witnesses he uttered more witticisms than any other orator, and he credits to others the dull jests in the process against Verres,¹ introducing them as evidence, so that the

¹ Vulgar puns on the name (*verres* = "boar") introduced, as Cicero explains, in order to show in what low esteem Verres was held by the people, who were using his name in connections implying hatred and contempt. Cf. *In Verr.* act II. i. 121; Quint. *Inst. orat.* vi. 3. 55; also, Plut. *Cic.* 7.

more commonplace they are the easier it is to believe that they were not original with him but were already current." Macrobius, though speaking from the point of view of an antiquarian, characterized the orator as "most ready" in his wit "as in all else" (*Sat.* ii. 3. 1).

The gift of repartee not infrequently leads its possessor into the temptation of inopportune use and exposes him to the danger of unpopularity. We are not surprised, therefore, to find evidence that Cicero, who was as vivacious as he was sensitive, sometimes indulged in witticisms to his hurt. The assertions of Plutarch are often to be taken with a grain of salt; but there is no good reason to doubt that he was reproducing statements of a well-informed earlier author when he wrote (*Cicero* 5): "Cicero's manner of delivery contributed much to his persuasiveness, and he would ridicule orators that spoke with a loud voice, saying that on account of weakness they had recourse to shouting, just as lame men take to riding horseback. The readiness and sharpness of such wit seemed clever and well suited to the courts, but by giving it too free exercise he hurt the feelings of many and gained the reputation of being malicious." In a later chapter (27) Plutarch returns to the same topic, remarking that the orator incurred enmity by his readiness to turn upon anyone for the sake of a laugh, and giving examples of his stinging personal jests. To Marcus Aquinius, for instance, who had two sons-in-law in exile, Cicero gave the ill-omened nickname of Adrastus. When he was a candidate for the consulship Lucius Cotta, a man given to drink, was censor; Cicero having quenched his thirst with water said to the friends who were with him, "You may well fear that the censor will be angry with me because I drink water." Marcus Gellius, who was thought to have sprung from a low parentage, had read some letters in the Senate with a loud and penetrating voice; "Do not wonder," said Cicero, "he belongs in the class of public criers!" Still more irritating, we may believe, was the jibe at the expense of Faustus Sulla, the son of the dictator whose proscriptions and sales of confiscated goods were still a bitter memory; the younger Sulla, having wasted his estate, was subsequently forced to advertise property for sale at public auction, whereupon Cicero observed that he liked the son's bulletin much better than those of the father.

We are not permitted, however, to assume either that Cicero's habitual use of wit was due to a lack of perception, or that his indulgence in sarcasm outside of court evidenced an intentional disregard of others' sensibilities. Nearly a fourth of the second book of the *De oratore* (chaps. 54-71) is devoted to a discussion of the kinds and uses of wit, and the restrictions that should be put upon its exercise are briefly set forth, for the public speaker in the *Orator* (chap. 26), and for the intercourse of common life in the first book of the *De officiis* (chap. 29). The passage in the *De oratore* and that in the sixth book of Quintilian (chap. 3) contain the best treatment of the subject to be found in ancient writings on rhetoric, and the latter freely acknowledges indebtedness to the former. Consistently with the requirements of the form of dialogue exemplified in the *De oratore*, Cicero puts his discussion of wit into the mouth of C. Julius Caesar Strabo, but it is none the less plain that he is presenting his own views. He speaks slightly, and not without humor, of the Greek works on the subject, finding the cause of their defectiveness in the impossibility of formulating rules of practice to govern the use of wit, similar to those that were laid down for other forms of expression.¹ Nevertheless, in the theoretical part of his argument he follows the Greeks, agreeing in vital points with Aristotle, while the illustrations, which are numerous and apt,² are taken chiefly from Roman sources. Evidently, then, as early as 55 B. C., the date of the dialogue, Cicero had given close and, to a degree, independent, study to the subject of wit.

A full analysis of his argument cannot be presented here; but we may examine a few passages which serve to indicate his point of view.

¹ Ego vero, inquit (Caesar), omni de re facetius puto posse ab homine non inurbano, quam de ipsis facetiis disputari; itaque cum quosdam Graecos inscriptos libros esse vidissem de ridiculis, non nullam in spem veneram posse me ex eis aliquid discernere . . . sed qui eius rei rationem quandam conati sunt artemque tradere, sic insulsi exstiterunt, ut nihil aliud eorum nisi insulsitas rideatur; qua re mihi quidem nullo modo videtur doctrina ista res posse tradi.

² This is the first of the series, illustrating quickness and spontaneity of retort: said Marcius Philippus to Quintus Catulus the father (*catulus* = "puppy"), "Why are you barking, Catulus (quid latras, Catule)?" "I see a thief," was the rejoinder, with a hint in regard to Marcius Philippus' public career which in these days needs no comment.

As other ancient writers, so of course Cicero was at a loss to explain the nature of laughter:

Atque illud primum, quid sit ipse risus, quo pacto concitetur, ubi sit, quo modo existat atque ita repente erumpat, ut eum cupientes tenere nequeamus, et quo modo simul latera, os, venas, oculos, vultum occupet, viderit Democritus; neque enim ad hunc sermonem hoc pertinet, et si pertineret, nescire me tamen id non puderet, quod ne illi quidem scirent, qui pollicerentur.

This is not surprising when we remember the diversity of the modern theories which have been developed, in the light of present knowledge of physiology and psychology, to explain the same phenomena.¹

Following Aristotle, Cicero finds the sphere of the ludicrous in shortcomings and defects, in that which may be pointed out as discreditable in a manner that is not discreditable. It is quite within the province of the public speaker to excite laughter, either in order to win favor—for mirth is contagious—or to arouse admiration for cleverness, to disconcert and discredit an opponent or to relax tension, and to counteract the effect of an argument that cannot be refuted. In the use of wit, however, the orator must be extremely careful not to overstep the bounds. Wickedness and misery are not proper subjects for ridicule; and above all else one should have regard for the feelings of those who are dear to him. The most fertile field for jesting lies in the faults that appear in men's lives; bodily defects also afford suitable material, but the public speaker must be on his guard, first that his jokes be not insipid, then that he himself always maintain his dignity and never descend to the level of the clown.

Cicero felt the distinction which we make between wit and humor; yet he is not altogether consistent in the use of terms, and he gives to the personal and satiric element a prominence which would hardly be thought consistent with modern standards. In this he reflects a national tendency; and it was also natural for him, writing from the point of view of a public speaker, to discuss more fully the uses of banter and raillery than of sustained pleasantry. The point of a witticism lies, he tells us, in some fact or made-up story, that is, in the matter, or in the form of expression; but into the discussion of the varieties into which each kind is subdivided we need not enter.

A hint of the limit to which raillery may be permitted to go in private life is given in the story told (*De orat.* ii. 246) of a certain Appius

¹ Cf. Bain, *The Emotions and the Will*, xiv; Sully, *An Essay on Laughter*, vi.

who said to a one-eyed friend, Sextius, "I'll come and dine with you, for I see there's room for one." Cicero censures the jest as scurrilous because calculated to give needless pain and as having at the same time the appearance of premeditation—the same joke might be made at the expense of any one-eyed person; he commends the wit of Sextius, who instantly replied: "Wash your hands, and come to dinner." In the *De officiis*, which was written eleven years later, and was for the most part a free adaptation of a Greek treatise by Panaetius, the distinction is sharply drawn between wit that is refined, keen, and clean and that which is low, boorish, and disgraceful: "Just as we do not allow children in their sport a free rein, but limit them to fair plays, so in our joking we should suffer only the light of an upright nature to shine forth." Admirable as the restraint of wit seemed to be in theory, in practice, our author confesses (*De orat.* ii. 221) it is a very different matter: "For men who are witty and sharp of tongue it is extremely difficult to make an account of men and of seasons and hold back the bright sayings that come into their minds."

Already in 54 B. C., in the oration for Gnaeus Plancius (§ 35) we find Cicero complaining, with an air of evident self-satisfaction, that it was the fashion to attribute to him the jokes that gained currency in Rome; three years later (*Ad fam.* vii. 32) he playfully charges Volumnius with disloyalty in not defending his reputation against the *bons-mots*, "all sayings of all men," that were being circulated in his name. In a letter to Paetus (*Ad fam.* ix. 16) we are told that Caesar was making a collection of apothegms, and that, when sayings of Cicero were brought to him, he professed to be able to tell—by the ring, as it were—which were genuine; another collection of Cicero's sayings had previously been made by Trebonius (*Ad fam.* xv. 21; 47 B. C.).

After Cicero's death a collection of his witticisms was circulated, arranged in three books; by some it was thought to be the work of his freedman Tiro. This was used by Quintilian, who expresses the wish that a smaller number had been saved and better judgment shown in the selection. It was known also to Macrobius, who was influenced by it in declaring (*Sat.* ii. 1. 10) that Plautus and Cicero surpassed all other Romans in the quality of their jokes.

This collection is probably the chief source of a half hundred

witticisms attributed to Cicero, but not found in his works, which have been preserved chiefly by Quintilian, Plutarch, and Macrobius; they are conveniently brought together among the *Fragmenta* in the editions of Cicero's works by Baiter and Kayser (Vol. XI) and C. F. W. Mueller (Part IV, Vol. III). A few derive their force from a play upon words, and are hardly translatable; the character of the rest may be inferred from those already quoted (p. 4) and the examples which follow.

Quintus Cicero, the orator's brother, was a small man, and in the province of Asia, of which he was governor, a half-length portrait was painted representing him in heroic size; on seeing it the orator exclaimed, "The half of my brother is greater than the whole!" Piso, a son-in-law, had a languid gait; Cicero's daughter, however, stepped more briskly; "Walk as your husband does!" said the father—a rebuke all the more effective because indirect (*Macr. Sat.* ii. 3. 4, 16).

Cicero was dining out, and the host, Damasippus, had some inferior wine brought on, at the same time saying "Drink this Falernian, it's forty years old!" "It bears its age well!" said the guest, as he tasted it (*Macr.* ii. 3. 2). He was on bad terms with Publius Vatinius, and was not cordial toward Marcus Crassus. The latter, before setting out on that disastrous expedition to the East, thought it better to leave Cicero a friend rather than an enemy, and expressed a wish to come over and dine with him; the orator received him courteously. A few days later some of Cicero's friends interceded for Vatinius, saying that he desired a reconciliation, "What," said the orator, "does Vatinius also want to dine at my house?" (*Plut. Cic.* 26).

The same Vatinius was troubled with lameness, and remarked, apparently in a tone that anticipated a compliment, that he was now walking two miles a day; "Of course," said Cicero, "the days are longer!" (*Quint. Inst. orat.* vi. 3. 77). Through the favor of Caesar, at the end of the year 47 B. C. Vatinius was raised to the consulship for a few days to fill a vacancy. Cicero's comment was, "A wonderful thing happened in the year of Vatinius, for in that consulship there was neither winter nor spring nor summer nor autumn." Just afterward Vatinius complained of not receiving a call, whereupon Cicero offered the excuse, "I wished to come in your consulship, but the night overtook me" (*Macr. Sat.* ii. 3. 5).

A still shorter term of service as consul was that of Caninius Rebilus. Q. Fabius Maximus the consul died on the last day of December, 45 B. C., and Caesar had Rebilus installed to fill the vacancy for the few remaining hours of the day. Cicero made merry over the proceeding, saying that Rebilus had caused the question to be raised in whose consulship he was consul; also "We have a watchful consul in Caninius; during his consulship he did not see sleep" (*Macr. ii. 3. 6*).

The orator's feeling toward Caesar found vent in several sayings, of which a couple may be quoted here. A native of Laodicea meeting Cicero in Rome stated that he had come to Caesar as an envoy on behalf of the liberty of his state; "If you happen to find it," said Cicero, "act as envoy for us also." Cicero was requested to aid a man to secure a seat in the council of a municipal town. Having in mind Caesar's enlargement of the Senate he replied, "The man shall have what you ask at Rome, if you like, but it's a hard matter to secure this privilege at Pompeii" (*Macr. Sat. ii. 3. 11, 12*).

But he was no less sharp toward Pompey. After the rupture between the two leaders he said, "There is one whom I must flee, there is no one whom I can follow." After much hesitation he joined Pompey, and when told that he was late in coming he replied, "Not at all late have I come; for I find nothing ready here." To Pompey, inquiring where his son-in-law Dolabella was, he answered, "with your father-in-law." On learning that Pompey had granted the Roman citizenship to a deserter from the opposite side he exclaimed bitterly, "Fine fellow this! He is promising to Gauls citizenship in a foreign state, and is unable to give our own back to us!" (*Macr. Sat. ii. 3. 7*).

Marcus Appius introduced a plea with the statement that his friend had begged him to expend upon the case all resources of care, eloquence, and fidelity. "Have you become so hard-hearted," interrupted Cicero, "as not to do a single one of the things which your friend asked you to do?" On another occasion Publius Cotta, who wished to be thought an able lawyer, was on the witness stand. To some question of Cicero he answered that he knew nothing about the matter; "Perhaps," said Cicero, "you think that I am questioning you about points of law." The orator's most famous retort in court, however, was probably that with which he turned upon Horten-

sius at the trial of Verres. Hortensius had been persuaded to appear in behalf of Verres, influenced, it would seem, by several considerations but in some degree by the gift of an ivory sphinx from Verres himself. Cicero threw out several dark hints to puzzle Hortensius, who at length exclaimed, "I don't know how to solve riddles." "And yet," was the reply, "you have a sphinx in your house!" (Plut. *Cic.* 7. 26).

In the orations that are extant there are other instances of the use of wit in court, as in the speech *Pro L. Flacco* (§ 47). Cicero is trying to impeach the testimony of Heraclides, a teacher of rhetoric; having traced the checkered career of the witness he adds: "For that rhetorician had as pupils wealthy young fellows, whom he left a half more stupid than when he took them in charge; yet he was not able to carry infatuation to a point where anybody would intrust him with money!"

But we must reserve for another occasion a study of the witticisms in Cicero's own writings. If the collection of fugitive jests cited by ancient writers should ever come to light, we may doubt whether it would add anything to the orator's fame. For one who has not only examined the remnants of this collection but has read Cicero's other writings with an appreciation of his treatment of the ludicrous will, I think, concede that his reputation as a wit was not without adequate foundation. The present age shrinks from the use of jests directed at bodily defects, and in some other respects there has been a change in standards of taste; yet there is enough of the universal element in Cicero's witticisms to give him a leading place in the list of public men who have been able to use their wit with telling effect, in both public and private life; and it would not be easy to find another writer on wit who by his witticisms so well illustrates his treatment of the subject.

DISTRACTION IN SECONDARY WORK IN LATIN

BY JENNIE R. LIPPMAN
Mary Institute, St. Louis

The recognition recently made by scientists of the value of the study of the classics, and especially of Latin, as a preparation for scientific pursuits, is but one of many indications that the position of Latin in our schools is in no danger of serious attack from without. But there is, I believe, ground for apprehension of danger arising from within, in the overzealousness of those who assert that it is the study of superlative importance in the high-school curriculum, and then strive to maintain this position by the further assertion that this one study can, and should, and does teach most of the arts, sciences, and virtues.

The following list will be recognized by readers of the *Classical Journal* as by no means an exhaustive enumeration of the subjects to be included in a four-year Latin course: to begin with, not only a language and a literature, but an observational science, with independent investigation if possible; then history, archaeology, art, mythology, ethics, logic, rhetoric, geography, topography, military tactics, dramatics, civics, Latin grammar, of course—two to four hundred pages of it, with ever-shifting and ever-increasing categories; English grammar, that more elusive and indefinable thing called English, even English versification. With every issue of the *Journal*, the list grows.

But while the subject-matter of the Latin course has expanded in so many directions, and perhaps our knowledge of it—for, although we secondary teachers have to wince at the numerous references to our inefficiency, there is the occasional admission of better preparation—still in the daily work of the classroom we are dealing with three factors that do not expand. These factors are the capacity of the pupil to master facts and assimilate suggestions, the time given to the study, and the actual amount of Latin read. Perhaps the modern child can do more in the way of unconscious assimilation than his

predecessors. Surely modern methods of training up to the high-school age ought to give him increased power in this direction; but even more surely this same training has not increased his power and his will to memorize and to master facts—and a certain amount of this is still inevitable and salutary. As to the time given to Latin, that is still in most schools only five forty-minute periods a week for four years, and the time that can be given to it outside of school hours, owing to the demands of other studies and the encroachment of outside interests, is probably decreasing. And this stationary time-factor renders practically impossible any great expansion of the third factor, the amount of Latin read. In the majority of schools it is certainly not much more than that ordinarily prescribed for college entrance, less than four hundred pages all told—a dangerously narrow foundation, even when firmly laid, on which to rear a lofty superstructure of the composite style of architecture above indicated.

Moreover, it is assumed that this small amount of reading, not more than could be comprised in one good-sized volume, can develop the ability to write continuous and even periodic prose—a result one would not hope to achieve from such limited reading in the easier modern languages.

The attempt to carry out so varied and ambitious a programme in the limited time at our disposal is attended with serious risks pedagogically—the risk of discouragement on the part of the conscientious teacher and pupil, and of pretentiousness on the part of those less conscientious; and if by enthusiasm and honesty one escape these two, there is yet a third, which it is the purpose of this paper to present—the risk of neglecting, in the teaching of a classical language, the noble and everlastingly valid classical principles of repose, proportion, restraint, definiteness, and of fostering a tendency to wandering thoughts and desultory habits of work by distracting aims and methods.

This tendency to distraction affects both teacher and pupil, and, I am inclined to think, learned editor as well, and is the more difficult to guard against because it is in harmony with the spirit of expansion and complexity so characteristic of the age in which we live, and because it is closely allied to certain pedagogical principles, sound in

themselves, but perhaps overemphasized at present—the principles of relief, of enrichment, of correlation.

Greater definiteness and restriction in the amount and character of the reading to be done seems neither possible nor desirable; indeed, one may well ask whether there is not need of greater expansion and diversity in this direction. It is with regard to the amount of grammatical knowledge to be mastered, and the amount of knowledge of related subjects to be absorbed, that we teachers of secondary Latin stand in sore need of advice what not to do. Professor Johnston told us several years ago that we must not make the little girl cry, and has more recently given us the cheering assurance that a little syntax really goes a long way. But how much? Must it, can it, include a knowledge of all the usages in the Caesar and Cicero read, or are there, even in preparatory Latin, some things that break through syntax and escape? And must it include the ability to name and classify these usages as well as to understand them? And, if so, what names are we to use—the old, or the new, or both, including those about which learned editors differ or to which they refer guardedly as the “so-called” dative or ablative of this or that?

I am afraid my own teaching of Latin was dominated, perhaps vitiated, for years by the fact that I found, in one of the first sets of college-entrance questions I encountered, the direction, “Classify all the ablatives and subjunctives in this passage”—the passage being a page of Cicero. Now I am beginning to hope that, for a while at least, until we return or advance to surer ground in the matter of terminology, college-entrance boards may feel that such a demand would be indiscreet, and likely to embarrass the reader as well as the writer of the paper.

To be sure, Professor Rolfe in a recent number of the *School Review* expresses a sort of grieved surprise that the average college freshman fails to distinguish between the ablative of manner and the ablative of attendant circumstance. The distinction, he says, is obvious. But is not the corresponding distinction equally obvious in English? Then why comment on it if a correct rendering shows that it is understood? In English, French, or German a bridge might fall with a mighty crash, or the winds rush forth from their cave with a mighty roaring of the mountain, with never a note to divert

one's attention from the interesting fact. But not so in Latin. For unless the names of constructions be forced upon a student's consciousness out of season as well as in season—that is, in the reading-lesson as well as in the grammar lesson—there is grave danger that he will merely feel their force and not the sweet reasonableness of this or that label. Again in English, French, or German one may act according to one's usual custom, without having one's motive unpleasantly scrutinized and commented upon in pedagogical journals. It seems almost indelicate not to grant the same privilege to those wretched women and children stretching forth their hands from the walls of Bratuspantium, especially at so critical and harrowing a juncture.

Grammatical terms there must be, and perhaps more for ancient than for modern languages; but why so many more, when the shades of thought to be expressed are no more numerous or subtle? Many a grammatical term that is meaningless before the usage it names is understood from the context, becomes useless after the usage is understood, except, possibly, for a college-entrance examination, or for college specialization in Latin syntax.

If during the present syntactical interregnum we can send pupils to college who will not, save by accident, blunder in accidence and the four concords, who can name and apply in the writing of short sentences some twenty or thirty principles of syntax in addition to those given in every beginners' book, and who can grasp, and adequately render, even if they cannot name, the further usages they encounter in their reading, we may feel reasonably certain that they will neither be denied admission nor ignominiously flunked at the end of their first semester; and, what is more important, that they will be able to do their college reading with a fair degree of ease and appreciation.

Such limitation of aim in the matter of syntactical knowledge and terminology would render possible its relegation to the grammar lesson, and with a wisely edited school text ought to free the preparation of the reading-lesson from at least one element of distraction—the distracting system of grammar references, and the still more distracting system of cross-references. The conscientious student who looks up all his notes is, like poor Mettus Fufetius, torn asunder, distracted, to use Livy's term, mind and body, by the four-horse team

of grammar, preceding notes, vocabulary, and introduction, until he quite forgets what he is reading about. Small wonder if one pony occasionally seems to offer a safer and pleasanter means of reaching one's destination! Grammatical help there must be, and abundant help. But why can it not be given directly? It is not a pleasant or helpful thing, when one is interested in one passage, to be invited to stop and look up another; nor is it always quite clear to the youthful mind why one should have to lose one's place and forget the beginning of a sentence while hunting for necessary information in another book, when a word or two, the suggestion of a preposition or auxiliary, a few words of translation, would probably give all the help needed. It is still less pleasant and helpful to be forced to look up a reference that gives no additional information at all, but merely a label, in return for the labor of turning over leaves and the interruption to one's train of thought. I believe the average schoolboy's disinclination to look up notes which, under pretense of helpfulness, try to force upon him information which he does not want or need at that particular time, is pedagogically justifiable, and due, in part at least, to an instinctive respect for his author's continuity of thought and his own. And it is rather futile, after deliberately depriving a passage of its freshness and force by such unnecessary disintegration, to try to restore these artificially; for instance, to call upon the fifteen-year-old reader, struggling with the first chapter of the *Gallic War*, to observe "how the Latin plays upon the position of words to produce all sorts of shades of rhetorical emphasis;" and, later in his course, to demand a conscious and conscientious thrill whenever Cicero and Vergil drop into rhetoric, by exclaiming, "Note the forceful anaphora, or asyndeton, or chiasmus, or oxymoron!"—strange creatures encountered nowhere else in the high-school course.

If the relegation of definite grammar study to the grammar lesson seems likely to burden unduly that part of the work, time and effectiveness might be gained by discarding in elementary prose-books, also, the time-honored system of grammar reference, and perhaps the modern system of text reference as well, and giving the necessary information topically and methodically in connection with the sentences in which it is to be applied.

It would seem that a prose-book could not, from its very nature,

be very distracting. Yet I have seen one recently in which there is a most seductive collection of parallel quotations from Latin and English authors, designed apparently to relieve and enrich a review of declensions and conjugations.

Such diversions are, however, rare. It is in connection with the reading of the classical authors in our over-edited school texts that this question of distraction is most serious. And here the more difficult part of the problem is to decide, not how much syntax is essential to the understanding, but how much related knowledge is essential to the appreciation of an author. It is not syntax, that is mainly responsible for fifty-six notes on the first chapter of Caesar, for eighty pages of introduction and one hundred and sixty pages of notes on about half as many pages of Cicero's text, for eighty-two notes on fifty lines of Vergil. The value of enriching and vitalizing school courses is self-evident; but there is at present such a tendency to overemphasis in this direction that it is a distinct relief to find in the *Journal* editorial comment on the young "doctors of philosophy who are doling out random bits of erudition to somnolent classes;" and to read and ponder, even if one cannot wholly subscribe to, Professor Lodge's sweeping utterance: "It cannot be too strongly emphasized that the habit of making the classics the occasion for instruction in ancient history, life, and art is fundamentally wrong." One must, I think, assume that Professor Lodge does not mean to advise that the teaching of the classics be entirely deprived of these sources of quickened interest and broader outlook so naturally and inevitably connected with them, but that the question he means to raise is, not whether they should be taught at all—that seems hardly an open question—but to what extent and how.

These questions must of course be decided by the individual teacher according to his own judgment, his own tastes as a scholar, and the conditions under which he works. But I believe that the editors of most school texts, in their endeavors to help the teacher in this respect, really hamper him in his effort to make his teaching definite and effective, and to develop in his students habits of concentration and continuity, by giving too much extraneous information, and by obtruding it upon the student's attention in the wrong way and at the wrong time.

As to the amount of related information to be imparted, it may well be asked whether a student needs or can assimilate more detailed information, more of the minutiae of scholarship in connection with his Latin reading than he needs for his English, French, or German reading. Perhaps the greater remoteness of the subject-matter demands that he be told more of the Roman art of war while reading Caesar than of modern warfare in studying our own Civil War, more of the Roman constitution while reading Cicero than of the English while reading Burke. But I doubt whether he needs more exact information as to the most effective combination of long and short syllables at the end of a period for declaiming Cicero—if he ever gets time to declaim Cicero—than would be required for declaiming Macaulay. And I feel quite sure that he does not need to be told on his first introduction to Orgetorix that the name is sometimes spelled "Orcetorix" on Gallic coins; or, in connection with the attack on the Helvetians at the river Saône, that the best bacon was brought to Rome from this neighborhood. Even the omnivorous erudition of the Germans, which we are striving to emulate, would, I think, hesitate to introduce into the notes of a school edition of Schiller's *Thirty Years' War* in connection with the treaty that marked its close, any reference to the superior flavor of Westphalia hams.

But whether as much information or as little information as possible be given, it is certainly important that it should be given at such times and in such shape that it will be a help to the student and not an interruption or distraction. The notes to be used while he is struggling to comprehend a passage should contain all that is immediately essential to its comprehension, and nothing else; all other matter should be relegated to topical introductions or reviews. Perhaps much of it might better still be relegated to special editions for the teacher's use, to be given to the student orally, with the freshness and impressiveness of apparent originality and spontaneity, or wisely withheld when obviously intended only for teachers or other scholars. A boy who finds in his notes directions to read certain passages of Sallust, Tacitus, or Diodorus Siculus, or even to look up a back number of *Hermes* or *Jahrbücher für Philologie*, is very apt to conclude that the notes are not for him, and either to ignore them altogether, or to waste valuable time and eyesight in finding out what

is meant for him. Many a school commentary might be profitably abridged by the observance of the very obvious principle that a schoolbook is designed, not to show, save incidentally and inevitably, the learning of the author or editor, not to refute the views of other authors or editors, not even to instruct the teacher; but to help the student, and to help him not only to acquire knowledge, but to form habits of mental concentration and continuity. And unless the editor in his editing, and the teacher in his teaching, and the student in his studying, refrain from "this way and that dividing the swift mind, and hurrying it in different directions and making it consider every possibility"—unless we decide which is the better course, and follow it unswervingly, even if so doing means abandoning some things that are dear to us, we shall not bring our classic gods to the high school, or found a city of scholarship that shall endure.

ARCHAEOLOGY IN 1906¹

BY GEORGE H. CHASE
Harvard University

In the field of classical archaeology, the year 1906 was marked rather by steady progress in the prosecution of work already begun than by the inception of new enterprises. Nevertheless, it was not without its important, and even startling discoveries, and these, as so often happens, were usually made in places where they were least expected. The plan of this account will be in the main topographical. I shall speak first of Asia Minor and the Aegean islands, then of the mainland of Greece and the islands of the Ionian Sea, then of Italy and especially Rome.

In Asia Minor, the most extensive excavation was carried on by the Germans. At Pergamon, Dr. Dörpfeld and his assistants continued their exploration of the lower slopes of the Acropolis and of the surrounding country. They report the discovery of the gymnasium for full-grown men, larger than the gymnasia for boys and young men, which had been found before, and containing a large lecture-hall in the form of a Greek theater; further, the beginning of the investigation of several mounds in the valley of the Caicus, one of which is believed to be the burial place of the kings of Pergamon. One of these mounds, which is dated in the second century, B. C., has already yielded a large stone sarcophagus containing a beautiful funeral wreath of gold, composed of leaves of ivy with a figure of Eros in front, a type similar to the wreaths that have previously been discovered in the Crimea.

At Miletus, Dr. Wiegand continued his exploration of the city and the sacred way to Didyma, but no report of the year's activity has as yet appeared. In the last campaigns, early Greek levels are said to have been struck in many places, and the finds of early vases promise to throw light on some of the difficult problems of the nature

¹ The article is confined to 1906, as the data for 1907 are still incomplete. The latter year will be treated in a subsequent number of the *Journal*.

and influence of Ionic art in the archaic period. Of the definitive publication of this important excavation, the first instalment, a map of the Milesian peninsula, with a text by Wilski, was issued by the Berlin Museums during the year.

At Ephesus, the Austrians explored the street leading from the theater to the Magnesian Gate and the eastern portico of the Greek agora. They also have begun the official publication of the results of their work since 1899 with a volume on the topography and history of the city, the bronze statues, and some of the buildings.

But the most striking discoveries in Asia Minor are those made by Mr. Hogarth for the British Museum at the site of the temple of Ephesian Artemis. Here, on a site already worked over by Woods, Mr. Hogarth had the good fortune to strike some repositories of treasure which are among the richest that have been discovered in modern times. The finds almost without exception date from the seventh century B. C., and some are probably even earlier. They include coins, terra-cottas, small bronzes, jewels of gold and silver and objects of bone and ivory. Some of the coins are said to be of the eighth century B. C., so that they antedate any coins previously known. With them were found a number of simple lumps of metal which probably served as a medium of exchange before the invention of coinage. Others are stamped with the four characters FAAF, to be interpreted, perhaps, as inscriptions of the Lydian king Alyattes. Very interesting, too, are the early terra-cotta images of Artemis, which represent her not as the many-breasted goddess with whom we are familiar in later art, but in purely human form, often with a child in her arms. In others she has the form of the so-called Persian Artemis, grasping an animal with each hand and sometimes with wings upon her back. Often she is accompanied by her sacred hawk, and among the votive offerings of gold, silver, and bronze, the hawk and the bee (which was also associated with the Ephesian goddess) are of frequent occurrence. Other votives consist of thin plates of gold representing parts of the body, doubtless *ex-votos* dedicated for cures, and interesting as among the earliest examples of such offerings from Greek sites. Others—and these form the most valuable part of the treasure—consist of personal ornaments dedicated for the use of the goddess. They were found separated from the rest of the treas-

ure, in the center of the temple, where, it is supposed, the image of the goddess stood. They include bracelets, necklaces, earrings, fibulae, and plates of gold decorated with designs in repoussé, intended to be sewed on garments. The latter certainly seem reminiscent of Mycenaean forms, and the connection with prehistoric art is further emphasized by the occurrence on some of them of the double axe which plays so prominent a part in the prehistoric civilization of Crete. There are also evidences of trade with Egypt and the East, sphinxes and Egyptian scarabs, a lion of distinctly Assyrian type, etc. The treasure, in fact, reflects in a remarkable way the widespread commercial relations of the Ephesians of the seventh century and the many influences which went to form the art of Ionia.

Passing to the islands of the Aegean, we have to note, first of all, that in Crete, which has furnished so many surprises in recent years, the explorations of 1906 produced no important new material. At Knossos, Dr. Evans confined himself to necessary work of repair and reconstruction in the palace. At Palaikastro, the excavations of the British School have been temporarily abandoned, leaving a part of the town to be examined at a later time, when knowledge of the Minoan Age may be more definite. At Phaistos, the Italians found remains of a lower city on the southern slope of the hill, below the palace. Archaeologists will read with interest Professor R. M. Burrows' work, *The Discoveries in Crete*, just published by E. P. Dutton and Co.

Farther north, Mr. Kinch, continuing his successful work at Lindos in Rhodes, excavated a very early temple and discovered the necropolis of the city, which appears to have been in use from the geometric period to the early part of the fifth century. Most important of all, near Vrulià, at the southern end of the island, he found remains of the ancient city of Rhodes, dating from the period of the "Rhodian" vases, a site which is sure to produce interesting results.

At Delos, the French continued their excavations, begun in 1903 at the expense of the Duc de Loubat. A brief report for this year speaks of the uncovering of several well-preserved houses in the neighborhood of the theater, of six archaic lions of marble which formed the decoration of an esplanade near the sacred lake, of a colossal head of Dionysus, said to be the finest piece of sculpture found at

Delos for fifteen years, and of a statue of Polyhymnia superior to the well-known Polyhymnia in the Berlin Museum.

At Tenos, Mr. Graindor discovered the temple of Poseidon, a colonnade, an exedra, sculptures, and inscriptions. Of his single finds, the most important is a large block of marble bearing a sun-dial and giving also the directions of the winds, the course of the sun, and the seasons of the year. An epigram records that this astronomical work was modeled on that of Andronicus of Cyrrhus, already familiar as the builder of the so-called Tower of the Winds at Athens. From the inscription it appears that Andronicus was a native not of Cyrrhus in Syria, as has commonly been supposed, but of another town of the same name in Macedonia; and that he was an astronomer and an interpreter of the poems of Aratus of Soli.

On the mainland of Greece, the most remarkable discoveries were made by the British School, whose members for several years have taken Laconia for their special province. For some time they had noticed, in the hands of the children of Sparta, small figures of sheet lead, which were offered for sale to travelers. Investigation showed that they were found on the right bank of the Eurotas, about one-half mile south of the modern bridge. A trial excavation in the field nearby brought to light inscriptions of the second century A. D., recording the dedication of strigils to Artemis Orthia. On each stone, under the letters of the inscription, was a cutting into which the strigil had been fitted, and one slab had a rusty strigil still in place. In this way the site was identified at the very outset as that of the famous shrine of Artemis at which the Spartan boys were scourged (Pausanias iii. 16. 10). Further search showed that below the level where the inscriptions were found, there was an extensive pavement of concrete, one and one-half meters thick, a relic of Roman times, and lower still foundation walls of Greek date. But the most important results were the small finds made about these foundation walls. They included great numbers of fragments of Corinthian and geometric vases, small bronzes and ivories, terra-cotta masks, and especially thousands of the small lead figures—all evidently votive offerings thrown out from time to time from the temple and later used as filling material. The masks, of which some forty complete specimens and fragments of sixty more were found, are of life size, and sometimes so realistic that they

have almost the appearance of death masks. The lead figures are about one and one-half inches high, and of archaic style. The commonest subjects are warriors, mounted and on foot, of which there are some fifty different types. Female figures are also fairly common, and small wreaths are of very frequent occurrence. Owing to the difficulty of penetrating the layer of concrete, the site was hardly more than tapped in a few places, yet the number of lead figures already taken out is estimated at 3,000, and the number of wreaths at 7,000. So great is the interest which the finds have aroused in England that the Society for the Promotion of Hellenic Studies has opened a subscription for the excavation of the whole area about the temple, and at last we seem likely to learn something about the topography of ancient Sparta, which up to now, in spite of several attempts at excavation, has been practically unknown.¹ Already the investigations of the English have produced some results outside of the precinct of Artemis. Members of the School have traced the line of the later walls throughout most of their extent, and have cleared one end of the stage of the theater. Another product of their activity is an excellent catalogue of the local museum, prepared by Messrs. Tod and Wace and issued by the Clarendon Press.

In comparison with the discoveries at Sparta, the results of other excavations are decidedly less important, though often not without interest. At Argos, where Mr. Vollgraff's excavations since 1902 have revealed many relics of prehistoric settlements and of the later Greek town, two new temples of the Greek period were discovered in 1906, as well as many architectural fragments and inscriptions. At Epidauros, Mr. Kavvadias completed the work he has been carrying on since 1903, and the publication of the second volume of his *Fouilles d'Épidaure* is soon to be expected. At Athens, Dr. Noack made a new examination of the city wall, especially in the neighborhood of the Dipylon gate, and discovered new evidence of the hasty construction of the Themistoclean wall in several archaic reliefs and pre-Persian inscriptions which had been used as building material. At Sunium, Mr. Stais, excavating for the Greek Society, examined the ground about the temple of Poseidon, and found a colossal archaic

¹ A recent report states that during the campaign of 1907, considerable remains of the temple of Athena Chalkioikos have been discovered.

statue of the Apollo type, together with the torso of another similar figure. They are thought to be statues which were injured during the Persian invasion, and afterward used for leveling up the terrace around the later temple. And finally, at Thebes, Mr. Keramopoulos discovered near the modern agora the ruins of a burned Mycenaean building, with fragments of frescoes and a mass of pottery. He identifies the structure as the House of Cadmus, mentioned by Pausanias (ix. 12. 3), and argues that the walls are those of the chambers of Harmonia and Semele of which Pausanias saw the ruins.

In the western region of Greece, the most interesting work of recent years is undoubtedly that which Dr. Dörpfeld, supported by private subscriptions, is carrying on at Leucas, in an attempt to prove by the actual discovery of prehistoric settlements that this island is the Ithaca of Homer. Of his results only very brief reports have been published to the effect that he has discovered a prehistoric settlement over a mile long, with simple walls, pottery with incised designs, and a few fragments with painted decoration, and that the clearing of a cave has brought to light stone implements and fragments of monochrome pottery, such as were found in the second city at Hissarlik. The long settlement Dr. Dörpfeld holds to be the town of Ithaca. Of course the discovery of prehistoric settlements in Leucas does not by any means prove Dr. Dörpfeld's theory, and as yet the excavations seem to have revealed no ruins comparable to those of Mycenae and Tiryns, but the Leucas theory is certainly one that must be reckoned with in all future attempts to unravel the topography of the *Odyssey*.

From Italy, as usual, there is less to record than from Greece, though the new law allowing foreigners to excavate has gone into effect, and one of the foreign schools, the French School at Rome, has taken advantage of it and begun work in the great necropolis of Bologna. That the Italians have not entirely given up their former notions, however, is shown by the recent decision of the Minister of Public Instruction that the excavation of Herculaneum shall be carried out by the Italian Government, with Italian money and without foreign aid, "although gratefully taking into account the advice of prominent foreigners, such as Professor Charles Waldstein, of New York and Cambridge, England."

In Rome, Commendatore Boni continues to hold the center of

the stage and to propound problems to which he offers no very satisfactory solution. His most startling recent discovery was made in connection with his work in the Forum of Trajan. Investigations about the Column of Trajan revealed the fact that in some past age a large excavation had been made under the pedestal and a chamber in the pedestal itself had been filled up. The clearing of the chamber brought to light a window in the southwest side, and along the northwest side a place where something, perhaps a sarcophagus, had been cut away. More remarkable still, under the concrete pavement of the Forum were found the remains of a Roman road dating, according to Signor Boni, from the first century, A. D., and walls of buildings some of which may go back to Republican times. The importance of this discovery lies in the problem which it raises as to the interpretation of the inscription on the column, *ad declarandum quantae altitudinis mons et locus tantis operibus sit egestus*. This has usually been taken to mean that the height of the column was intended to indicate the depth of earth removed between the Quirinal and the Capitoline to make room for the Basilica Ulpia and the other buildings of the Forum. But it is obvious that if a first-century road exists below the present level, the inscription cannot be interpreted in this way. Signor Boni's discovery, therefore, has precipitated a discussion that reminds one forcibly of the famous controversy over the Enneakrounos at Athens. On the one hand, we have Signor Boni, relying on the archaeological evidence and attempting a new interpretation of the inscription, on the other, the philologists, who propose various new interpretations and are agreed only in holding that Boni's interpretation cannot possibly be correct. It certainly is true that Boni's interpretation seems very violent. In his latest article on the subject (*Nuova Antologia*, March 1, 1907), he paraphrases the inscription "per far vedere di quanto fosse sopraelevato con sì grandi opere il monte ed il piano," "to show how much the hill and the level were raised by such great works." He interprets *mons* as "the slope of the Quirinal, the height of which had been doubled by the supporting walls, the porticoes and the loggie of the hemicycles built upon it," and *locus* in a general sense as equivalent to "locality," "site." It must be admitted that this interpretation is forced. But the proposals of other interpreters are hardly more convincing. It has been argued,

for instance, that the inscription has reference to the quarry from which the materials for the column were taken; or that the mention of the *mons et locus* is meant to give official sanction to the tradition of a removal of a ridge at this point before the time of Trajan; or that the height of the column is equivalent to one dimension of a cube representing the mass of materials used in constructing the buildings of the Forum. The problem of reconciling the evidence of the inscription and that of the excavations is certainly a difficult one, and it is to be hoped that further investigation will throw some new light on the problem.

In the Forum Romanum, part of an inscription, *L. Naevius, L. f.* was found in the travertine pavement near the column of Phocas, and it is conjectured that this Naevius is the same as the praetor whose name appears on the back of the relief of Mettius Curtius. As the inscription of another praetor was found on the steps of the column of Phocas in 1811, Professor Hülsen conjectures that both inscriptions were connected with the Tribunal Praetorium which stood in front of the Basilica Julia.

These are the most important discoveries reported from Rome itself. Outside of Rome new discoveries of tombs are reported in a number of places, especially at Ancona and Metapontum; the theater at Verona is being entirely excavated and will soon take its place beside the amphitheater as one of the sights of that most interesting city; at Castel Porziano, not far from Ostia, a beautiful copy of the Diskobolos of Myron was found and later was presented by the king to the National Museum. It is discussed in the first number of a new periodical, the *Bolletino d'arte*, which is to be issued monthly.

Notes

Contributions in the form of notes or discussions should be sent to Campbell Bonner, University of Michigan, Ann Arbor, Mich.

THE FORCE OF *καίτοι*

Etymologically *καίτοι* may mean "and though" (Hartung), "and in some sort," "and I ween" (Kühner-Gerth), or "and look you" (Naegelsbach, Bäumlein, Brugmann). For the purposes of this note it does not matter. In ninety-nine cases out of a hundred the English schoolboy may be allowed to translate it "and yet"—whatever that may mean. So the Latin schoolboy would have generally been safe in rendering it "*atque*," as Brunck's version of Aristophanes usually does, though Hermann and Devarius-Klotz after him rebuke Viger for so taking it and insist that all its meanings can be reduced to "*quamquam*."

The monographs of Hoeffler and Kugler (*De particula τοι apud Platonem*) distinguish fairly well two main divisions of usage depending on the asseverative or adversative emphasis of *τοι*, which, however, in reality blend as Kühner indicates by his "versichernd . . . entgegenstellt." But there is one special use of the particle in argument which, though sometimes glanced at by Kühner, Devarius, and Hoeffler, is not, I think, clearly apprehended or rightly explained by them or by any other commentators whom I have seen.

A few concrete illustrations will help to make my meaning clear and justify this recurrence to the subject. Kühner observes (§ 506.7a) that *καίτοι* is rarely used without adversative force in transition to a new thought resulting from the preceding. He cites for this Herod. viii. 68. *καίτοι τάδε λέγω*, which is very nearly, if not quite, a case of the assumed primitive meaning "and look you (and to you), this is what I say;" and Plato *Gorgias* 452 E, where this interpretation misses the idiomatic tone altogether. *Gorgias*, boasting of the power of rhetoric, says: *καίτοι ἐν ταύτῃ τῇ δυνάμει δούλον μὲν ζῆεις τὸν ἰατρόν, δούλον δὲ τὸν παιδοτρίβην*. Kühner renders "und so wirst du denn," etc. But the real force of *καίτοι* here is: "And yet (how could you, how can anybody, deny the pre-eminence of rhetoric when I have shown and now repeat that) etc."

Similarly, Liddell and Scott vaguely perceiving that *καίτοι* is used "to introduce an argument" translate it in Isocr. 61b (*Panegy.* 99) "well then."

This may pass as a translation, but the force is again triumphantly argumentative: "Athens was the glorious leader in the Persian wars. *And yet* in view of this fact how can you deny that she ought to lead in the coming war?" Again, Professor Lamberton, who correctly understands the particle in Thucyd. iii. 62, when he comments, *καίτοι* "is not concessive but introduces a weighty argument," misses its force, I think, in ii. 64: *καίτοι ταῦτα ὁ μὲν ἀπράγμων μέμψαιτ' ἂν, ὁ δὲ δρᾶν τι βουλόμενος καὶ αὐτὸς ζηλώσει*, where he says: "*καίτοι* concedes an objection that may be made." But *καίτοι* here does not really go with *μέμψαιτ' ἂν*, which is parenthetically concessive, but with *ζηλώσει*, and is therefore triumphantly argumentative: "Such are the deeds of Athens. And yet such deeds are and will be objects of emulation."

Lest it should seem that I am caviling on the mere turn of the English phrase I will try now to define more precisely the usage I have in mind, and illustrate it by further examples. *καίτοι*, then, is often used in challenging argumentation for the triumphant enforcement of a point first made or repeated in summary which is conclusively adversative to the express or implied view of an opponent, whether real or a man of straw. The usage is oratorical, perhaps slightly colloquial, and is especially characteristic, in the extreme form of my definition, of Isocrates, who abounds in his own sense, is sure he is right, and enforces his points in tautologous resumption. It also occurs in tragedy; more often, I think, in comedy, and in Plato where it sometimes gives the dramatic effect of a slight argumentative raising of the voice. It is an obvious development of the ordinary adversative use, and may be confounded with it by those who do not care to discriminate. But they will miss some niceties of meaning and some shades of feeling.

We cannot expect to find this usage in the earlier poets. The only case of *καίτοι* I have noticed in the lyric poets is found in Simonides' ode to Scopas, and is not to the point, being merely adversative though in an argumentative passage. The one occurrence of *καίτοι* in Pindar (*Isth.* 3. 70) is a doubtful case. Fennell comments: "Though insignificant to look at, *yet* he may be compared to the glorious Hercules. The *καίτοι* seems to answer an imaginary disparager of the victor's personal appearance." But Myers simply translates, "and verily."

No one of the four Aeschylean cases is properly argumentative, except perhaps, by implication, *Prom.* 439.

The best case that I have found in Sophocles is *Antig.* 836 *καίτοι φθιμένη . . . μέγ' ἀκούσαι*, etc. Antigone's reply, *οἶμοι γελῶμαι*, expresses her revolt at the complacent, half-serious, unreal, argumentative consolation offered by the old men. Jebb comments: "*καίτοι* has

illative force," and refers to *Antig.* 949 and *O. T.* 855 which are very slightly if at all in point for the purposes of this paper. A better instance is *Ajax* 1071: *καίτοι κακοῦ πρὸς ἀνδρὸς*, etc., where *καίτοι* introduces more than a general reflection. It is a defiant argument: "(You glorify Ajax). But Ajax was insubordinate. And yet that is the mark of a bad man."

A rapid survey of Euripides yields fewer passages than I expected in the ποιητῆς δίκανικός. *Electra* 932: *καίτοι τόδ' αἰσχρόν*, etc., is a fairly good one. *Heracleidae* 972: *ἔγωγε· καίτοι φημι καὶ εἶναι τινα* will serve.

The usage, as was to be expected, is fairly common in Aristophanes, especially in the *ἀγών*. Cf. *Clouds* 371: *καίτοι χρὴν αἰθρίας ὕειν αὐτὸν*, which is easily distinguished from the more simply adversative use in 373, *καίτοι πρότερον*, etc. Cf. also *Clouds* 1082 and *Plutus* 585, 586.

In Herodotus *καίτοι* is usually simply adversative or asseverative; but in iii. 81 the argumentative tone is felt. Cf. also vii. 103.

The most typical examples are supplied as I have said by Isocrates: iv. 25, 37, 99, 132, 155; vii. 18; *De pace* 105, 144, etc. The psychological tone is well illustrated by iv. 67: *καίτοι τι λοιπὸν ἔσται τοῖς ἀντιλέγουσιν*;

A good case from Lysias is iii. 36: *καίτοι ποτέρους χρὴ αἰτίους τῶν γεγενημένων εἶναι νομίζειν*, etc. Cf. iii. 22; iv. 6; v. 4; xiii. 26.

Demosthenes makes frequent use of *καίτοι*. But the logical connection is more subtle, and there is less of tautologous resumption than in Isocrates. The triumphantly argumentative *καίτοι* shades by fine gradations into adversative uses argumentative only by implication. Cf. ii. 20 *καίτοι ταῦτα . . . μεγάλα . . . δείγματα* (the frequent association of *καίτοι* with *μέγας* may be observed); xxi. 18, "You dicasts yourselves are my witnesses: *καίτοι τῶν λόγων τούτους χρὴ δικαιοτάτους ἡγείσθαι οὓς ἂν οἱ καθήμενοι . . . μαρτυρῶσιν*. Cf. also xviii. 198.

Lastly, the Platonic examples are interesting because their precise tone is sometimes missed. *Repub.* 360 C: *καίτοι μέγα τοῦτο τεκμήριον ἂν φαίη τις*, etc.; 376 B: *καίτοι πῶς οὐκ ἂν φιλομαθὲς εἴη*, etc., where the oratorical driving home of the argument lends a touch of humor to the proof that "your dog is your true philosopher." In 583 B, *καίτοι τοῦτ' ἂν εἴη μέγιστόν τε καὶ κυριώτατον τῶν πτωμάτων*, Adam does not, I think, quite catch the point with his "and yet (sc. strong as were the other two proofs)." At any rate, "and yet" not only compares this proof with the others, but insists upon its force against the opponent. So in 522 D, *καίτοι ποῖόν τιν' αὐτὸν οἶε στρατηγὸν εἶναι*; Adam's "Well, what d'ye think of Agamemnon for a general now?" more than renders the humor, but does not quite bring out the argumentative force. What Kugler and others

note as the use of *καίτοι* in (real or feigned) indignant question is merely, as the examples given show, a special form of the argumentative usage. Other cases are *Leges* 663 E: *καίτοι μέγα γ' ἐστι . . . παράδειγμα*; 690 C: *καίτοι τοῦτό γε ὦ Πίνδαρε σοφώτατε*. *Gorgias* 452 E has already been considered.

But I have no ambition to give complete statistics of *καίτοι*, which would be the occupation of an "unfortunate gentleman with too much leisure on his hands."

PAUL SHOREY

Reports from the Classical Field

It is the purpose of this department to keep the readers of the *Journal* informed of events and undertakings in the classical field, and to make them familiar with the varying conditions under which classical work is being done, and with the aims and experiences of those who are in one way or another endeavoring to increase its effectiveness. The success of the department will naturally depend to a great extent on the co-operation of the individual readers themselves. Every one interested in the *Journal* and in what it is trying to do is therefore cordially invited to report anything of interest that may come to his notice. Inquiries and suggestions will also be useful in directing the attention of the editors to things which may otherwise escape their notice. Communications should be addressed to J. J. Schlicher, 1811 N. Eighth Street, Terre Haute, Ind.

Progress within the Association.—During the present year the officers of the Classical Association of the Middle West and South have been actively engaged in organizing special committees of ten or more in each of the twenty-two states of the territory, each committee to be under the chairmanship of the Vice-President for the state. It is the expectation that these state committees will be recognized as a permanent part of the organization, and that they will greatly strengthen the work of the Association in the several states. Application blanks for membership in the Association may be secured from any of the vice-presidents (see p. 3 of the cover), or from Secretary D'Ooge.

The Committee on the Programme of the Association—Professor C. F. Smith, Chairman—proposes to introduce a new plan in connection with the programme of the Nashville meeting next April. Brief abstracts of the papers to be presented at that meeting will be published in the *Journal* in February or March; a discussion will be arranged for each paper, the leaders of the discussion to be announced in the programme.

The *Eumenides* at the University of California.—As was announced in the April number of the *Journal* the *Eumenides* of Aeschylus was presented in the Greek Theater, on the eighteenth of April, by students and members of the department of Greek. Taking all things into consideration, this must be regarded as one of the most noteworthy productions of a Greek play in America. Professor J. T. Allen's interpretation of Orestes was a revelation. The part is a specially difficult one, because Orestes speaks so little—he sits or stands through long scenes, a prey to violent and distressing emotions, which the actor must portray by gesture and expression. This Professor Allen accomplished admirably, presenting an Orestes strong and virile, and at the same time bringing out powerfully the pathos of the situation. The audience was profoundly moved. It mattered little that many knew no Greek—Orestes spoke in a tongue that needed no interpreter.

The chorus of *Eumenides*, under the direction of Miss Minnie M. Culver, scored an instant success from the moment they first appeared curled up on the

ground asleep, surrounding Orestes as he clung to the sacred stone of Apollo's shrine. Their makeup was hideous in the extreme—long dark robes, disheveled gray hair, and pendent serpents. The chorus in this play—unlike the chorus of many Greek dramas—has a part that abounds in action. The opportunity thus afforded was improved to the fullest extent, and some splendid effects were produced—none perhaps more striking than when Orestes came on the stage the second time, fleeing to the shrine of Athena. Then the eerie cry of the Furies was heard in the distance, and they soon appeared in full pursuit, circling about like hounds at fault with the scent. The excellent work of the chorus was due in large measure to the careful coaching of Mr. C. D. von Neumayer, of the department of English, but the spirit with which they entered into the action was their own, altogether surpassing anything previously accomplished at rehearsals. In the singing they were supported by a number of professional musicians who sat just below the stage, screened by shrubbery brought in for the occasion. The music composed by Sir. Charles V. Stanford, of Cambridge, England, was used, under the leadership of Professor J. F. Wolle.

The priestess of Apollo was represented by Miss Helen D. Hill, Apollo by Mr. Sayre Macneil, the ghost of Clytemnestra by Miss Mildred P. Martin, Athena by Miss Gladys Buchanan, and Hermes by Mr. R. M. Clarke. Mr. Macneil's part gave him a greater opportunity than some of the other actors had, and his rendition was specially pleasing to the audience.

In the staging of the *Eumenides* one of the most perplexing problems was to make a choice among the conflicting theories as to what actually takes place on the stage during the first act. Was the interior of the temple of Apollo visible to the audience? If so, was the *ἐκκύκλημα* used or the back wall opened, or was there a curtain? On the assumption that the ancients occasionally used this last-named device, it was decided to try it here. The resulting dramatic effect was excellent. The play began with the curtains closely drawn. After the priestess had retired, they were thrown back, disclosing Orestes and the sleeping Furies. With the help of the curtains it was a simple matter to shift the scene from the temple of Apollo to that of Athena.

In the trial scene the jurors numbered twelve (rather than an odd number); Athena's vote, therefore, carried the day for acquittal. In the voting, secrecy was secured by following the method outlined by Professor Allen in the *Classical Review* for December, 1904. As in the presentation of the *Eumenides* at Cambridge, England, last year, the Furies at the end of the play were clothed in scarlet robes. The final procession, in which the temple attendants and others joined, was a beautiful color picture.

Several who did not appear in the foreground contributed much to the success of the day—Dr. I. M. Linforth, who with Professor Allen had general charge of the play, Mr. von Neumayer who coached the actors, Mrs. Allen, under whose supervision the costumes were made, and Professor Isaac Flagg, who arranged the programme and contributed a poem of greeting.—H. C. NUTTING.



THE VOTING SCENE IN THE *EUMENIDES*

A Latin Programme for the High School Assembly Hour.—A suggestive variation from the usual exercises of the high school assembly period was made one day last spring by the Latin students of the Los Angeles High School. The programme was headed "An Hour with Cicero," and consisted of the following numbers: Description of the Roman Forum (illustrated), the declamation of a selection from Cicero's first oration against Catiline; a plea for Cicero's return from exile; description of the Roman house (illustrated); a debate on the question, "Resolved, that Cicero was a statesman;" the singing of *Gaudeamus igitur*.

The Classics and the Student's Daily Interests.—It is worth while for the teachers of Latin and Greek to emphasize any element of modern life which may be connected with what is written in their texts. It is one thing to assert repeatedly that the connection between the classics and modern life is intimate and constant, and quite another thing to bring before the classes throughout the course such bits of modern life as are actually related to their work. The following statement of "modern instances" which were actually used in the Morgan Park Academy may illustrate what is meant.

In one number of the *Chicago Post* were the two headings, "Yale Adonis to Marry" and "Chicago Man is Jupiter," the latter referring to the recently elected head of a society of electricians called the "Rejuvenated Sons of Jove." Saint-Saens, the great French pianist and composer, when in Chicago a year ago, heard the Thomas Orchestra play his symphonic poems, "The Youth of Hercules," "The Spinning Wheel of Omphale," and "Phaethon." Governor Deneen at the dedication on October 26, 1906, of a memorial to the Illinois soldiers who fell at Vicksburg, compared the event at some length with the erection of a funeral mound by the Athenians on the battlefield of Marathon, twenty-four hundred years before.

The papers some months ago announced a generous gift by Mrs. C. J. Blair of Chicago, of a Roman silver service dug up near Naples, to the Field Columbian Museum. The fact was mentioned in the Latin classes, and the place where the silver service might be found in the Museum indicated. A trip to the Museum for all who wished to see this and other antiquities was also taken one Saturday. A similar visit was also made to the Art Institute on the lake front.

The eruption at St. Pierre several years ago suggested to Professor Kelsey comparisons with Pompeii, which were presented to our Classical Association in an illustrated lecture. The eruption, a year ago last spring, of Vesuvius itself certainly ought to have been noticed in the Latin classroom.

The "Deceitful Dean," a comic opera presented last December at the University of Chicago, has a humorous Latin stanza which served for sight reading, as have also selections of a similar character from the *Princeton Tiger* and a "Latin Waltzing Song" from the *Yale Record* à propos of the Junior Prom in that university. The half-page published every Thursday in the *Chicago Evening Post* under the caption, "On the College Campus," and under the motto, *Forsan et*

haec olim meminisse iuvabit, supplies allusions, incidents and extracts, largely from the college "funny" papers, suitable for the purpose indicated above. On a cloudy winter's day an occasional jest, though rather frivolous, may lighten the sky and task a little. On such a day the writer ventured to suggest that *vox tætrum dira inter odorem* (*Aen.* iii. 288) was not a bad description of some automobiles. Boys and girls are bound to find humorous things somewhere. Why should they not look for them in Latin and Greek?

The burning of a school dormitory some years ago was the occasion for an account of the event in Greek, which served as the basis for a most animated exercise in sight reading, and similar exercises upon the Russo-Japanese War were given two years ago. Several years ago President Roosevelt delivered in Chicago during the teamsters' strike an important speech. Parts of it proved well adapted to Latin composition, as did also parts of his "muck rake" speech.

In assigning composition of this character help was given largely by reference to Latin already read which dealt with subject-matter of a similar kind. Conversely, when the class is reading Latin, familiar, every-day language is pointed out. Note, for instance, as a conspicuous example, the whole fifth chapter of the third speech against Catiline. Quite recently the attention of the class was called to the large number of expressions that might be applied to school athletic contests and "rooting" for such contests, contained in the last six lines of Caesar *B. G.* iii. 14, and several sentences were framed and applied directly to the athletic opponents of Morgan Park.

What is more closely a part of the life of a boy's school than athletics? But what was more essentially a part of the life of the ancient Greeks than athletics? Can these two enthusiasms, one of the remote past and the other of the living present, be brought into contact? The close relation has been explained in a brief talk before the school and the announcement made that the classical department would present a trophy on which shall be inscribed each year the name of the pupil who has attained the best all-around physical development. The hope is entertained that something of the Greek symmetry may thus be encouraged in the physical life of our boys, and one-sidedness and excess discouraged. The trophy, in the form of an oak plaque, will contain, besides suitable lettering and name-plates, a bronze figure of the Apoxyomenos of Lysippos.

A lecture illustrated by lantern slides upon Greek and Roman athletics is in preparation, some of the slides for which are already in hand, having been secured several years ago to illustrate the fifth book of the *Aeneid*.

The suggestions made above are entirely commonplace and every classical teacher has doubtless employed some of these means of securing interest. The writer has for some time been trying to make his own effort in this direction more systematic and complete. He has, for instance, preserved in large envelopes clippings from the daily newspapers and used them repeatedly in his classes. In making modern Latin, *Sprechen Sie Lateinisch?* a little book by Georg Capellanus (C. A. Koch, Leipzig) and Meissner's *Latin Phrase Book* (Macmillan) have been found of value.—ISAAC B. BURGESS.

Albert Harkness, 1822-1907.—Albert Harkness, professor emeritus of ancient languages at Brown, died on May 27. He was born in 1822, was graduated from Brown University, and soon after his graduation became a teacher in the Providence High School. Subsequently he went to Germany, and received the degree of Ph. D. at Bonn in 1845. On his return from Europe he was appointed professor of Greek at Brown, and his connection with that university continued until his death. Professor Harkness took a prominent part in the founding of the American Philological Association and in the organization of the American School of Classical Studies at Athens. He was the author of the Latin grammar so well known to all classical teachers, and of many other textbooks which are extensively used.

Correspondence

The Editors of the Classical Journal

DEAR SIRS: I crave a little space to correct a misapprehension which may arise from the reference in the *Classical Journal* for last April, p. 271, to "The Classical Association" as the *English* Classical Association. From its foundation in December, 1903, to quote the rules, "Membership of the Association has been open to all persons of either sex who are in sympathy with its objects," the first and chief of which is "to promote the development and maintain the well-being of classical studies," and it is more than eighteen months since the apparent limitation in its title (which formerly ran "The Classical Association of England and Wales") was removed by the omission of the last four words. The Association has a considerable number of adherents not only in Scotland and Ireland but on the continent of Europe, in the British possessions, and finally in the United States of America. Among its members in the last-named country may be mentioned the names of Professor T. D. Seymour and Professor W. G. Hale, the latter of whom will be nominated for office at the meeting to be held at Cambridge in October next. American scholars and teachers are heartily welcomed as members; and the subscription (five shillings annually, with an entrance fee of five shillings) was purposely fixed at so small an amount in order that the roll of members might be as large and as representative of all interested as possible.

J. P. POSTGATE

Vice-President, and formerly Secretary

N. B. The names and addresses of the present Secretaries were given in the *Classical Journal* for April, p. 272.

Book Reviews

Life in Ancient Athens: The Social and Public Life of a Classical Athenian from Day to Day. By T. G. TUCKER. New York and London: The Macmillan Co., 1906. Pp. xiii + 323. \$1.25.

Our teachers and students of classical antiquities will welcome this picture of Athenian life drawn, on the whole, so skilfully by a fellow-worker at the antipodes of the world. In a succession of moving pictures, vivid and distinct, clear and fairly accurate, we see unfolded the life of the Athenian boy from the cradle to the grave; we see him in his childish sports, his schooling, his athletic and military training, his business and his pleasure, his social intercourse, and his public activity as a sovereign citizen of the democracy. In like manner, another series of living pictures—darker and more somber but no less clear and distinct—brings before us the life of the Athenian girl from her childhood, with its dolls and swings, to her marriage; then we are familiarly introduced to the home life of the Athenian matron, her household tasks and social pleasures, her dress and personal adornment, and her "sphere of influence."

Whether in dealing with the athletics, or the army and navy, or with the religion, or the festivals, or the law-courts of the ancient Athenians, Professor Tucker seems to have caught the spirit of Greek civilization and culture, and to have given expression to it in a manner to delight and instruct the young student for whom especially his book is intended. And he has presented it all with a freshness of style and modernness of diction (with not infrequent dashes of Attic salt) that will do much to bring the old Athenian down to us no longer an empty shade, but a living, congenial personality, not so far removed from us in life and spirit as the Roman, nor even as our own ancestors of a few centuries ago. We are brought into sympathetic touch with a people pre-eminently human and psychologically akin to us. It is the work of one who knows his subject and is in sympathy with it. We feel, after reading the book, that we know and understand better the average Athenian gentleman of the better days, well educated in mind and body, well mannered, sensible, tactful, quick to understand, courageous, high-spirited but self-controlled, excellent in taste for art and literature, with many lessons to teach to modern men.

Only when Professor Tucker wanders into the ways of Greek art does he limp. He wisely refuses to go into any details of music or painting or dancing or architecture. On these subjects he lays claim to but little information. Accordingly, in art matters, he devotes his attention almost exclusively to sculpture; in his thirty-two pages on "Athenian Art" he tells the student quite as little of Attic sculpture as he reveals of architecture in the chapter on "Public Buildings, Streets, etc." His discussion of art would better have been omitted altogether

from a work intended mainly for younger students; for it is almost entirely theoretical and abstract, and appeals only to the archaeologist or the historian or philosopher of art; and they would find in it much to criticize. For the art portions of the work are weak and unsatisfying and full of errors. E. g., the Acropolis is "nearly 200 feet high" (p. 23); the Athena Promachus is "70 feet high" (p. 32), and the impossible story is quoted that "the spear was visible far away to the returning Athenian as he approached from Sunium" (p. 32); we still have the Parthenon "lighted by openings in the roof" (p. 37), 30,000 spectators in the theater (p. 227), and all altars apparently in the axis of their temples (p. 213).

The author writes most of his proper names in their Latin spelling. But against his generally consistent rule, we find *Cerameicus* (pp. 28, 44, 223), *Peiraeus* (pp. 20, 49, 249), *Paiania* (p. 67), *Speusinos* (p. 77).

The architecture of the book is beautiful—typography, press-work, illustrations, and binding are all attractive. Only two or three misprints have been detected: p. 147, "man" for men; p. 169, omitted comma in the last paragraph; p. 172, "pains were spent" may be intentional.

W. M.

The Latin Language: A Historical Outline of its Sounds, Inflections, and Syntax. By CHARLES E. BENNETT. Boston: Allyn & Bacon, 1907. \$1.00.

This is the more independent and consistent title of the revised edition of what has been known as the *Appendix* to Bennett's *Latin Grammar*, 1895. While the scope of the work is unchanged it has been thoroughly revised and brought up to date by references to later authorities, and by the author's judicious alterations and additions, so interspersed throughout the whole work that individual reference to them is impracticable.

Very few radical changes occur. A noticeable modification is the virtual abandonment of the theory of the long vowel before the suffixes *-gnus*, *-gna*, *-gnum* (38). Consistently with this change this group of words, formerly contained in 52, has been transferred to 53 (doubtful quantity), where Marx is chiefly cited for the long quantity of the vowel. The theory of assimilation in the case of such forms as *adj-*, *adr-*, *inl-*, *inr-*, etc., is also discarded. These changes have been influenced by the discussions of Professor Buck in the *Classical Review*.

In 191, 2, *a*), *c*), the short vowel is acknowledged in *hic*, and *hoc* neuter Nom. and Acc., but in all the examples throughout the book in which the latter form occurs (some 20 in number) the *o* is marked long.

A consistent addition is that of the origin of the names of the moods (353, 1-7) matching the account of the origin of the names of the cases; the mention of Perfect usages in Subjunctives and Optatives; and the practically full exemplification of "jussive extensions" (383).

A distinct improvement is the classification of jussive extensions (362), embracing accessory values of permission, concession, acquiescence, and supposition;

also the limitation of the true deliberative, and the addition of its extensions (363, a-d).

Paragraphs 398 to 407 of the *Appendix*, the contribution of Professor Elmer, are omitted. New matter to the extent of about forty pages has been introduced.

The following seem to have escaped the final reading: 64, a, *siao*; 97, c, *ovθap*; 202, 1, *dani*; 203, VI, *floro*; 259, *ae*; 367, 2, *ne*; 366 reference 381 *f* is incorrect; also 372, references 383, 391; 381, reference 367; Index, *solium*, reference 64.

The thorough revision has not detracted from the clearness and conciseness that characterized the *Appendix*, and has very materially added to its value.

F. C. EASTMAN

Caesar's Civil War with Pompeius. Translated with Introduction and Notes. By F. P. LONG. Oxford: The Clarendon Press, 1906. Pp. xxviii + 228. \$1.

The prominence which has been given to the *Gallic War* by its place in our scheme of classical studies has served to relegate the *Civil War* to an oblivion which it is far from deserving. Its narrative is colored, it is true, by political considerations, and its style does not show the perfection which its author has reached in the *Gallic War*, but on the other hand we know more of Pompey, Scipio, Cato, and Lentulus than we do of Caesar's opponents in Gaul and feel a deeper interest in their fortunes. Then, too, the importance of three or four great episodes in the *Civil War*, like the maneuvers near Ilerda, the siege of Massilia, and the battles of Pharsalus, give that narrative a dramatic value which is lacking in Caesar's account of his contests with a series of obscure Gallic tribes. It is a great satisfaction, therefore, to have this book rendered into other than "translation English." How successfully the translator has caught the spirit of the original may be appreciated by reading the chapters which deal with Pharsalus and Caesar's experiences at Alexandria. But notwithstanding its vigor and idiomatic smoothness, the translation lacks the conciseness of Caesar's Latin, and therefore misses one of the essential characteristics of his style. It frequently fails to follow the form of Caesar's expression, where it could be easily reproduced, and thus degenerates into a paraphrase. One passage from many may serve to illustrate both faults. Caesar writes *cum fides tota Italia esset angustior neque creditae pecuniae solverentur, constituit, ut arbitri darentur* which is rendered on p. 116 in the following manner: "His attention was next demanded by the insecurity of public credit throughout the country, which was already producing a disinclination to the discharge of legitimate liabilities. He accordingly appointed a Board of arbitrators, etc." The translation is given a modern flavor not only by the employment of modern geographical names and by the rendering of such technical terms as *imperator* and *centurio* into "marshal" and "company-officer," but also by the use of such up-to-date expressions as "smashing" and "rushing"

the enemy and "commandeering" arms. Now and then an unusual or objectionable word or phrase like "democratical" (p. xii), "no watering" (pp. 63, 66), "profusive" (46), "to having to decide matters" (p. 66), or "to form up" (p. 196), occurs, but they are not numerous. Of misprints the period is omitted on p. xxii, next to last line, "being" is read for "been," p. 70, l. 1, and letters are not infrequently out of alignment. Taken all in all, however, the work of the translator and printer is excellent.

FRANK FROST ABBOTT

UNIVERSITY OF CHICAGO

Sophokles' Antigone. Von FRIEDRICH SCHUBERT. Bearbeitet von LUDWIG HÜTER. 7te Aufl. Leipzig: G. Freytag; Wien: F. Tempsky, 1906. 1 M. 20 Pf.

Schüler-Kommentar zu Sophokles' Antigone. Von LUDWIG HÜTER. Leipzig: G. Freytag; Wien: F. Tempsky, 1905. 1 M. 20 Pf.

Sophokles' Oidipus Tyrannos. Von FRIEDRICH SCHUBERT. 3te Aufl. Von LUDWIG HÜTER. Leipzig: G. Freytag; Wien: F. Tempsky, 1907. 1 M. 20 Pf.

The above are recent issues in a series that has met with deserved favor in Germany, and contains some good suggestions for American teachers. Each text, in large type, is preceded by an introduction, the same for all the plays, on the development of tragedy, the life of the poet, the nature and structure of tragedy, meters (only a page), and the theater; the last topic is adequately illustrated. Then follows a discussion of the special play; the dramatic structure is analyzed on the basis of Freytag's *Technik des Dramas*. Lyric schemes are printed on the same page with the text. The detailed notes on the text, for aiding the student in his preparation, constitute a separate volume. These notes are concise, usually good, sometimes admirable. The American teacher observes with some sinking of the heart that the German student can be tacitly assumed to know his grammar as hardly one in fifty of our sophomores does. The price, 30 cents a volume, for such good paper and print and flexible cloth binding, would horrify the American publisher.

T. D. GOODELL

New Literature

BOOKS

BURROWS, RONALD M. *The Discoveries in Crete: Their Bearing on the History of Ancient Civilization.* With illustrations. New York: E. P. Dutton & Co., 1907. Pp. xvi + 244. \$2.00.

Sums up the results of Evans' excavations in Crete. While the author's chief aim has been to give a general picture of Cretan civilization so far as we know it, rather than to elaborate theories of his own, he has from time to time made original suggestions and introduced new matter: e.g., his criticism of Minoan chronology and his argument as to the four Labyrinths. Full bibliographical references are given in footnotes.

INGLIS, ALEXANDER JAMES, and PRETTYMAN, VIRGIL. *First Book in Latin.* Second edition. New York: The Macmillan Co., 1907. Pp. 301. \$0.90 net.

Essentially the same as the first edition, which was published last year: a series of sixty-five lessons affording preparation for the reading of Caesar, a summary of declensions, conjugations, etc. (Appendix I), a summary of rules (Appendix II), and Latin-English and English-Latin vocabularies.

LANG, ANDREW. *Homer and His Age.* New York: Longmans, Green & Co., 1906. Pp. 350. \$3.50.

In this volume Mr. Lang turns from literary to archaeological evidence, his aim being to prove that the Homeric epics "present a perfectly harmonious picture of the entire life and civilization of one single age," and hence "are the product of a single age, not a mosaic of the work of several changeeful centuries." The ancient poet does not archaize, nor seek local color. The age described is later than the tombs of Mycenae and earlier than those of the Dipylon of Athens.

SEYMOUR, THOMAS DAY. *Life in the Homeric Age.* New York: The Macmillan Co., 1907. Pp. 704. \$4.00.

American scholars will welcome this important work by one of their foremost authorities on Homer. The point of view is philological, not archaeological, emphasis being laid upon the careful interpretation of the poems themselves. For the purpose of the author the poems are considered as units. While the *Iliad* and *Odyssey* are not due to a single poet, the stamp of a great personality seems to lie upon each of them.

ARTICLES

GERCKE, ALFRED. *Die Replik des Isokrates gegen Alkidamas.* *Rheinisches Museum für Philologie*, XXVI (1907), 170-202.

The honor of attacking the older system of rhetoric does not belong to Isocrates at all, but to Alkidamas, who was followed by Plato. The chronological order of the writings in question was Alkidamas' *On the Sophists*, Plato's *Phaedrus*, Isocrates xiii, iv.

MATTHAEI, LOUISE E. *On the Classification of Roman Allies.* *Classical Quarterly*, I (1907), 182-204.

For Mommsen's classification of Roman allies, which practically amounts to a threefold division, (1) *amici* proper, (2) *amici et socii*, (3) *socii*, the author substitutes a twofold classification, (1) *socii*, (2) *amici*. The *socii* were obliged to send a fixed amount of military aid which was under the absolute command of Rome; while *amici* were only bound to neutrality. If they sent aid, they did so voluntarily. Of any third class called *socii et amici* there is no trace. *Socius et amicus* was simply the official title applied to the *amici* by the Roman government.